The Associate Committee of Women, under the chairmanship of Mrs. E. D. Gillespie, also rendered most efficient service, and contributed, during the first few years of its existence, at least thirty thousand dollars ($30,000) toward the maintenance of the School.

HOWARD F. STRATTON
Director of
Art Department

An appropriation of five thousand dollars ($5,000) a year, which was made by the State in 1887 and which has either been continued or increased by each succeeding Legislature, has made possible the extension of the School's work, which has been steady and continuous ever since.

Coupled with the first State appropriation was the establishment of seventy-nine free scholarships, appointments to which are made by the Governor. Fifteen free scholarships were also placed at the disposal of the Board of Public Education of the city of Philadelphia in 1880 and the number was afterwards increased to fifty-one. In 1896 the city made an appropriation of $7,500 toward the support of the School, which amount has since been increased at different times until it now amounts to $15,000 for the current year.

E. W. FRANCE
Director of
Textile Department

Both day and evening classes are maintained. In 1880 the registration in both classes amounted to less than 100 and the Principal was the only instructor. The registration now amounts to upwards of 1,000 and the corps of instructors to thirty-eight. The strength of the School and the extent of its service is, however, best measured by its graduates, hundreds of whom are filling important positions and performing most valuable service as artists, architects, manufacturers, designers, superintendents and teachers, who are making its influence felt in every section of the commonwealth and of the country.

THE POTTERY DEPARTMENT

Until recently there has been no way by which a student so desiring could gain a knowledge of practical pottery making other than by entering some pottery as a worker, and even that means has been lost by the development of the modern system of specialization which confines the work of each helper to some small detail of the process.

The revival within the last decade or so of the spirit that demands simple technique, combined with good taste, has opened the door, so long barred, through which the teaching of the actual processes can be successfully introduced. Such instruction brought to the students of an industrial art school equips them with the knowledge of actual conditions that enables them to take their places, either as designers and decorators in the larger potteries, or as individual art workers. They are thus strongly fortified by that sympathy with the technical processes that will be the real means of raising ceramic design to a higher standard.

Instruction is given on the following subjects:

The different varieties of clays, how and where found, the elements of which they are composed and their physical characteristics.

The simple theory and practice of preparing, washing and tempering, to obtain desired results.

Methods of forming, beginning with the simplest and oldest, the hand modeling, and developing more slowly the use of the potter's wheel.

The different methods of decoration: The incised, the relief and the slip-decorated.

A HAND-FORMED GARDEN VASE

The application of the glaze coating, accomplished in several ways, each of which requires considerable skill. Study of glaze composition is important to the student who expects to do individual work in ceramics, and with proper direction, criticism and aid this subject may be greatly simplified.

The process of burning is one of the most delicate, and requires the actual experience that can only be had from the observation of a number of different firings of the kiln.

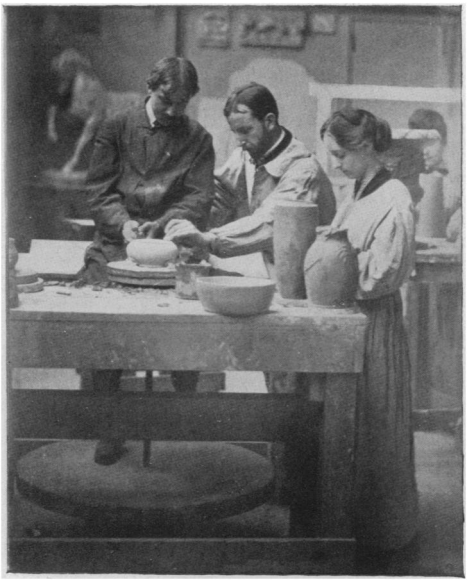
The work accomplished in the Pottery Class of the School of Industrial Art has been along the line of form, with the understanding and manipulation of materials. A raw clay, as it comes from the bank, is pulverized and soaked in tubs, and then sieved. This creamy liquid is poured into plaster-of-paris basins that absorb the moisture, and as it becomes stiff, so that it is no longer sticky, it is removed and ready to beat and knead for use.

COILING A VASE BY HAND

The student, having made a small sketch and submitted it, then draws it full size on a piece of cardboard, cutting it out carefully to use as a guide. This is to make clear the manner of executing a piece of pottery from a drawing, as well as to illustrate the shapes that are most naturally pottery forms, students often having observed pleasing lines in metal work, for instance, that are not at all suited to clay working.

The first movement is to beat a

lump of clay into a layer of the proper diameter and thickness for the base of the piece contemplated. Another lump, rolled into a long even rope, is coiled around the edges and when the circumference has been entirely built up the end of the clay rope is broken off and the surface is modeled and smoothed with the fingers so as to strengthen the joints. With constant reference to the cardboard guide, the piece is modeled with great care until it conforms (as nearly as the student's skill will allow) to the design.



USING THE POTTER'S WHEEL

A knowledge of this process, the oldest form of pottery making, enables the student to obtain results that are stimulating to further effort. It is also an encouragement to the study of the use of the potter's wheel, which represents the hand working along exactly the same lines, with the aid of the centrifugal force. It is also the process by which all art forms, varying from the round, are of necessity executed, even when it is desired to reproduce a design in quantity by moulding. Having gained confidence in the working of the raw material, the student is encouraged to undertake more important work.

The pieces made in the class are examined and the best selected for firing in the kiln. This kiln, built on the most modern principles, is heated with oil and takes from sixteen to twenty hours to fire the clay to 1180 degrees Celsius, at which heat it becomes hard.

The biscuit pieces (as they are called from their resemblance to a baked biscuit) are then returned to the student for the application of the color and glaze. The simplest method of decoration is by means of colored glazes. There is also the underglaze decoration, in which the design is painted on the clay, and a transparent glaze melted over all. The pieces are then replaced in the kiln, protected as much as possible from the flames by clay boxes or saggers, and fired to about 1100 degrees Celsius. The heat thoroughly melts the glaze and gives the proper completing finish. This part of the process is the most uncertain, as difficulties often arise that it is impossible to foresee, but with proper direction, prepared to deal with such problems, they must yield to a careful study of conditions.

Mark Used on Pottery

The management of the kiln is observed by the student, the principles and difficulties and their causes and remedies discussed, and the desired qualities fully explained.

The study of glazes is the most difficult part of ceramics, and means that the worker desiring to originate and perfect his own glaze combinations must expect to devote considerable time to this as a special study, aside from the learning of the actual use of the clay and fire.

Of the work already accomplished, last year's half season course produced some garden-pot forms that were decidedly interesting both in design and color. These larger pieces are of course all hand made, and in spite of the very limited time that can be devoted to the work, the careful observer can see that the student obtains a knowledge of pottery making based on no one style, but combining the best of all, coupled with an understanding of the practical work, such as students in this country have never before had an opportunity of acquiring.

The next quarter century will undoubtedly see a great advance in industrial art, a movement in which pottery will certainly take a leading part.

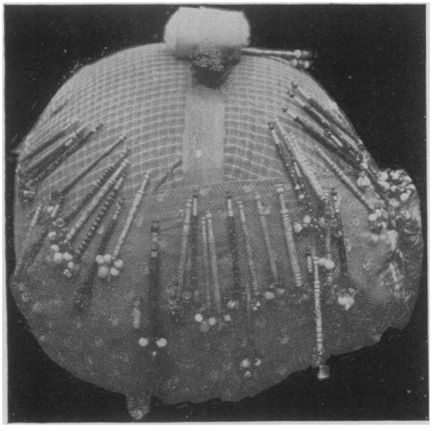
LEON VOLKMAR,
Instructor in Charge.

ANCIENT LACE

(SECOND PAPER)

PILLOW LACE

The second of the two great divisions of ancient lace, called "Pillow," as its name indicates, was (and is) made on a pillow with bobbins and, as I said in the preceding article, upon examination with the magnifying glass, resembles a piece of cambric, in contrast to Point lace, which, upon a similar investigation, proves to be composed of countless buttonhole stitches. As Point lace was evolved from embroidery, and, through various processes of needlework, became at last the product of the buttonhole stitch, so we find the ancestry of Pillow lace in the *twisting* and *plaiting* of rope, cord, twine, braid, etc. We know that rope was used thousands of years ago in Egypt, Assyria, India, etc., and we see depicted on the Greek vases the braided fillets of gold, silver and silk worn by the women in their hair. These are but two examples of twisting and plaiting, but they show the origin of Pillow lace.



LACE MAKER'S PILLOW
Showing Bobbins

We notice frequently in pictures of the fourteenth and fifteenth centuries that the borders of veils (generally of tissue, silk or linen) worn by women are trimmed with a narrow braid made into small loops giving a light and lacy effect to the edge of the veil, and this first attempt at lace was called "purling." It was also used to trim linen collars and the ruffs of men in the sixteenth century. Later in that same century, Italy produced a lace known as "Merletti à Piombini," meaning lace (Merletti), by means of (à) leaden bobbins (Piombini), and